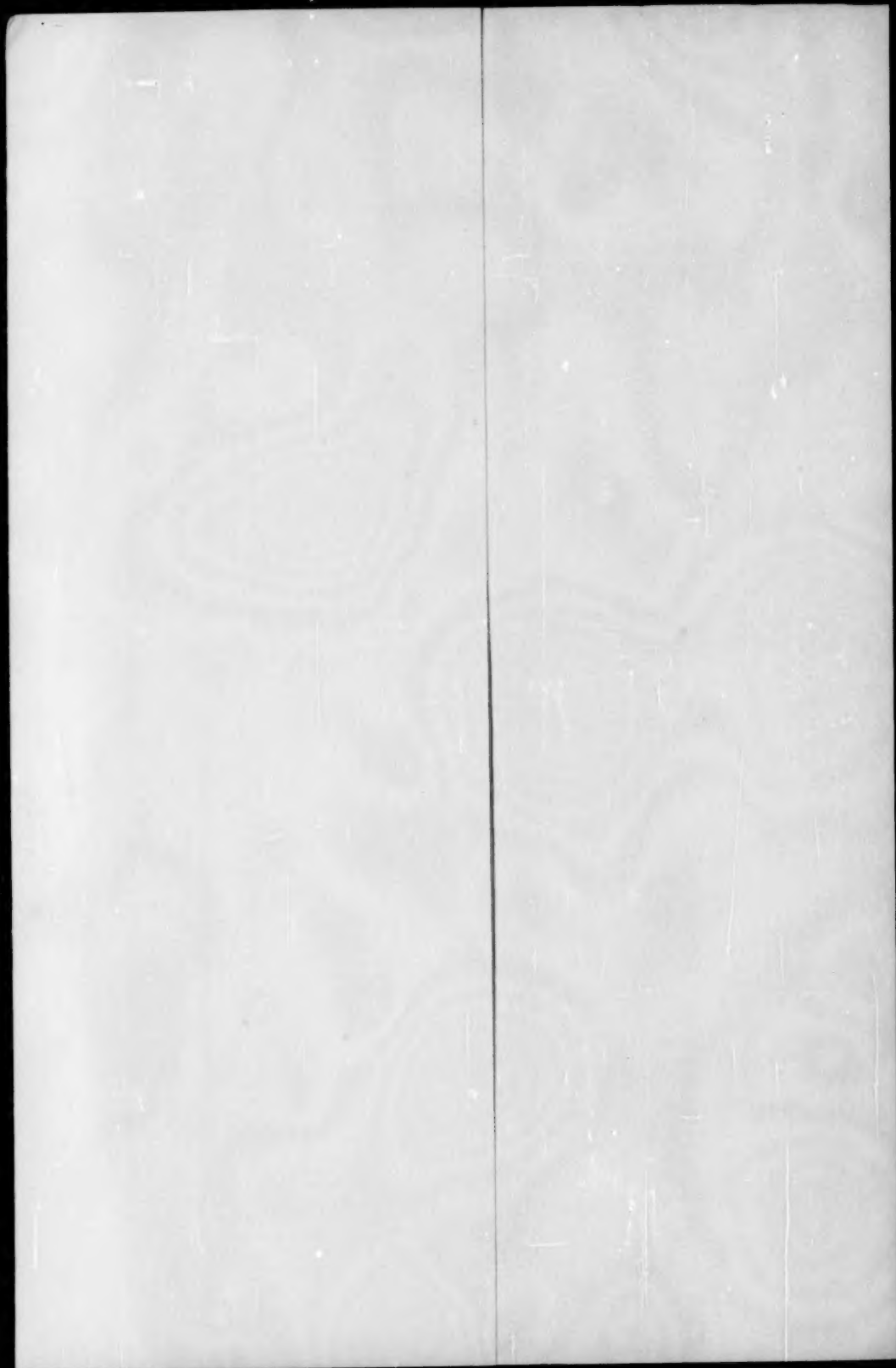


EDWARD J. DENT

*A BIBLIOGRAPHY*

BY

LAWRENCE HAWARD



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CAMBRIDGE

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1956

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## PREFATORY NOTE

THE bibliography which appears in these pages has been sponsored by the Council of King's College, Cambridge, of which Dent was a Fellow from 1902 to 1908 and since 1926, and printed by the Press of the University in which he was Professor of Music from 1926 to 1941. It is intended as a tribute to him in his eightieth year.

Ten years ago there appeared in vol. VII of *The Music Review* (November 1946) a similar record of what he had published up to that time, to which was prefixed the bibliographical note printed below.

THE following bibliography of Dent's output from his undergraduate days to the present time, though as full as it could reasonably be made to-day, does not claim to be complete.

Access to certain publications, both British and foreign, has for various reasons not always proved possible; some records have not survived the impact of two European wars: and human memory is, alas, not infallible. I have been fortunate throughout in having the advice and assistance of the only begetter of these extensive and multifarious contributions to musical history and thought; without his help the bibliography could not indeed have been compiled. But even so there may be gaps in the long sequence. On more than one occasion I astonished him by reminding him of something he had completely forgotten, and equally he surprised me by showing me articles which I did not know existed.

So that, though we conscientiously pursued our search in many waters, it is fairly certain that some fish have eluded the net. Others have been deliberately excluded. For it was inevitable that anyone who had found time, as he fortunately did, for regular journalism in the intervals of heavier labours should sometimes have had to write what was only of local and ephemeral interest. The titles of the articles, covering an immense variety of topics, which Dent contributed to the weekly, monthly and quarterly reviews have therefore been given; to have mentioned every brief concert notice as well would have strained patience all round and been an example of the kind of bibliographical pedantry in which neither of us saw fit to indulge.

Where several alternatives were possible, the plan adopted of classifying the material by its nature and according to the type of publication in which it made its appearance will, I hope, be found convenient. The order of the entries in each section is chronological, the date of the periodicals being reckoned as that of the first number cited. It was thought worth while to indicate the pages covered by the

#### PREFATORY NOTE

articles, whether in books, programmes, or periodicals, as providing some notion of their scale; the only exception being in the case of those which appeared in the weekly journals, where the measure of a critical essay is almost invariably that of the page. After some hesitation it was decided to include works still in manuscript, as some of these (especially the musical compositions and arrangements, practically all of which have been performed in public) would be likely to prove an unexpected source of interest to the composer's many friends.

It only remains for me to thank all those who have kindly helped me in my congenial task, and to say that any *addenda* or *corrigenda* will be welcomed.

LAWRENCE HAWARD

LA TOUR-DE-PEILZ

SWITZERLAND

May 1956



## CONTENTS

<i>Prefatory Note</i>	<i>page v</i>
I BOOKS AND PAMPHLETS	I
II TRANSLATIONS OF OPERA LIBRETTOS	3
III TRANSLATIONS OF VARIOUS TEXTS	6
IV CONTRIBUTIONS TO COMPOSITE BOOKS	8
V PREFACES, INTRODUCTIONS, AND REVISIONS OF WORKS BY OTHER AUTHORS	10
VI ARTICLES IN DICTIONARIES	12
VII ARTICLES IN OCCASIONAL PUBLICATIONS	13
VIII ARTICLES IN YEARLY AND HALF-YEARLY PUBLICATIONS	14
IX ARTICLES IN FOUR-MONTHLY AND QUARTERLY PERIODICALS	15
X ARTICLES IN TWO-MONTHLY AND MONTHLY PERIODICALS	18
XI ARTICLES IN FORTNIGHTLY AND WEEKLY PERIODICALS	23
XII ARTICLES IN DAILY PAPERS	29
XIII PROGRAMME NOTES	30
XIV ORIGINAL COMPOSITIONS	33
XV EDITIONS OF WORKS BY OTHER COMPOSERS	35



## I BOOKS AND PAMPHLETS

- 1 ALESSANDRO SCARLATTI. xi, 236 pp., frontispiece and numerous musical examples in the text. 8vo. London: Edward Arnold. 1905.  
This is the dissertation sent in with *Hellas* (see no. 301), for which Dent was awarded a Fellowship at King's College, Cambridge, in 1901, enlarged and entirely recast.
- 2 MOZART'S OPERA 'THE MAGIC FLUTE': *its history and interpretation*. vi, 93 pp., paper covers. 8vo. Cambridge: W. Heffer & Sons. 1911.  
This pamphlet, issued for the Cambridge production by Clive Carey in 1911, was considerably revised and incorporated in chapters 12-15 of *Mozart's Operas: a critical study*, 1913. See no. 3.
- 3 MOZART'S OPERAS: *a critical study*. xv, 432 pp., frontispiece, 8 plates and numerous musical examples in the text. 8vo. London: Chatto & Windus. 1913.
- 4 A German edition, translated by Dr Anton Mayer. 246 pp. 8vo. Berlin: Erich Reiss Verlag. 1923.  
On pp. 3-4 is a preface written in German by Dent for this edition. At the end are 22 pp. of musical examples. There are no illustrations.
- 5 A second edition. xi, 276 pp., frontispiece, 8 plates and numerous musical examples in the text. 8vo. Oxford University Press. 1947.  
A radically revised edition, with the first chapter entirely rewritten, the last suppressed, many passages omitted, and much new material added.
- 6 MUSICAL ILLUSTRATIONS OF HISTORY AND LITERATURE: *lecture recitals for schools and colleges by Mr Edward Dent and Miss Gladys Moger*. 10 pp., paper covers. 8vo. Privately printed. Cambridge University Press. 1918.  
A prefatory note on 'Music and education' is followed by a synopsis of thirty lectures grouped under the headings: 'Music and literature', 'Music of the English drama', 'Music in English social life', 'French music and literature', 'Music in German history and literature', 'Italian music and literature'.
- 7 TERPANDER: *or music and the future* ('Today and Tomorrow' series). 95 pp. 8vo. London: Kegan Paul, Trench, Trübner & Co. n.d. [1926].
- 8 An American edition. iv, 125 pp., 8vo. New York: E. P. Dutton & Co. 1927.
- 9 FOUNDATIONS OF ENGLISH OPERA: *a study of musical drama in England during the 17th century*. xi, 242 pp., numerous musical examples in the text. 8vo. Cambridge University Press. 1928.

# BIBLIOGRAPHY OF E. J. DENT

- 10 FERRUCCIO BUSONI: *a biography*. xv, 368 pp., frontispiece and 25 plates. 8vo. London: Oxford University Press. 1933.
- 11 HANDEL ('Great Lives' series). 142 pp. 8vo. London: Duckworth. 1934.
- 12 HÄNDEL IN ENGLAND. Gedächtnisrede anlässlich der 250 Geburtstagsfeier in Halle am 24 Februar, 1935. (Hallische Universitätsreden 68.) 17 pp., paper covers. 8vo. Halle: Max Niemeyer Verlag. 1936.  
The speech is in Dent's original German.
- 13 FERRUCCIO BUSONI. Prospectus of the Busoni Society. 6 pp., paper covers. 8vo. Philadelphia. 1939.  
Dent was Honorary President of the Society.
- 14 OPERA. (Pelican Special series.) 192 pp., 16 plates and 18 decorations in the text by Kay Ambrose, paper covers. 8vo. Harmondsworth: Penguin Books, Ltd. 1940.
- 15 Another edition, described on p. 4 as a reprint but really a second edition, with slightly abbreviated text and an index. 182 pp., 16 plates and 16 decorations in the text by Kay Ambrose, paper covers. 8vo. 1942.
- 16 Another edition, the fifth, with numerous additions to the text and a brief bibliography. 1949.
- 17 A Spanish edition, translated from the fourth English edition by Eduardo Warshaver. 206 pp. with Kay Ambrose's decorations. 8vo. Buenos Aires: Pingüino. 1947.
- 18 NOTES ON FUGUE FOR BEGINNERS. Published anonymously. 47 pp., paper covers. 8vo. Privately printed, Cambridge University Press. 1941.
- 19 A THEATRE FOR EVERYBODY: *the story of the Old Vic and Sadler's Wells*. 152 pp., 19 plates and numerous decorations in the text by Kay Ambrose. 8vo. London: T. V. Boardman & Co. 1945.
- 20 Another edition, described on p. 4 as a second impression, but really a second edition, with a 5 pp. postscript and a 10 pp. index. 167 pp., 19 plates and numerous decorations in the text by Kay Ambrose. 8vo. 1946.
- 21 FRANZ LISZT. Prospectus of the Liszt Society. 4 pp., paper covers. 8vo. London. 1950.  
Dent was President of the Society.

## *In preparation*

- 22 FERRUCCIO BUSONI. An Italian edition.
- 23 A POPULAR HISTORY OF MUSIC FROM 1500 TO 1900.
- 24 CARL MARIA VON WEBER.
- 25 REPRINTED ESSAYS ON MUSICAL SUBJECTS.

## II TRANSLATIONS OF OPERA LIBRETTOS

- 26 THE MAGIC FLUTE. Music by Mozart, text by Giesecke and Schikaneder. Interleaved edition, printed for private circulation only. 40 pp., paper covers. 8vo. Cambridge: [W. Heffer & Sons]. 1911.
- 27 Another edition, with the translation preceded by an Argument, a list of characters and a quotation from *Everyman*. iv, 59 pp., paper covers. 8vo. Cambridge: W. Heffer & Sons. 1911.
- 28 Another edition, described on title-page and cover as the second, with four slight verbal revisions, with a passage from Plutarch substituted for one from Goethe, printed between Acts 1 and 2, and with an introduction, containing four sections (Life of Mozart, *The Magic Flute*, Plot of the opera, The hidden meaning of the story), to replace the Argument of the 1911 edition. xii, 59 pp., paper covers. 8vo. 1913.
- 29 Another edition, described on title-page and cover as the fourth, specially revised; but not revised by Dent. xii, 52 pp., paper covers. 8vo. 1914.
- 30 Another edition. xvi, 49 pp., paper covers. 8vo. Oxford University Press. 1937.

In this and the other translations of opera librettos published by the Oxford University Press, the English version is preceded by (1) a preface on operas, librettos, and the nature of operatic translations, which is reprinted in each volume down to and including no. 46; (2) an introduction dealing with the history and story of the particular opera and, in some cases, with a brief life of the composer; (3) a list of characters; and (4) a note on first performances.

- 31 Another edition in vocal score by Erwin Stein. vi, 200 pp., paper covers. 8vo. The Royal Edition of Operas. London: Boosey and Hawkes. 1944.

The English version, printed over the German text, is the same as in no. 30. The prefatory matter contains (1) a new introduction by Dent; (2) a list of characters; (3) a list of musical numbers; and (4) a note by Erwin Stein on the singing of appoggiaturas.

- 32 DAS LIEBESVERBOT (*The Ban on Love*). Music and text by Wagner. iv, 549 pp. 8vo. Leipzig: Breitkopf & Härtel. 1922.

The translation was printed in the vocal score only; a French version also accompanied the German text.

- 33 THE MARRIAGE OF FIGARO. Music by Mozart, text adapted from the French of Beaumarchais by da Ponte. xiii, 96 pp., paper covers. 8vo. Oxford University Press. 1937.

In addition to the preface and introduction, there is an appendix (pp. 68-96) containing a complete translation of the recitatives.

- 34 Another edition in vocal score by Ernest Roth. ii, 354 pp., paper covers. 8vo. The Royal Edition of Operas. London: Boosey and Hawkes. 1947.

# BIBLIOGRAPHY OF E. J. DENT

The English version, printed over the German text, is the same as in no. 33. The prefatory matter contains (1) a list of characters; and (2) a synopsis of the story, both reprinted from the old Boosey Royal Edition.

- 35 DOCTOR FAUST. Music and text by Busoni. 40 pp., including, besides the translation of the libretto, an introduction and a translation of Busoni's epilogue to the opera. Paper covers. 8vo. Published in the programme of the B.B.C. concert in Queen's Hall, 17 March 1937. See no. 243.

The translation of the epilogue was reprinted in *The Music Review*, November 1945. See no. 175 (vii).

- 36 DON GIOVANNI. Music by Mozart, text by da Ponte. xix, 72 pp., paper covers. 8vo. Oxford University Press. 1938.
- 37 Another edition in vocal score by Ernest Roth. viii, 320 pp., paper covers. 8vo. The Royal Edition of Operas. London: Boosey and Hawkes. 1947.

The English version, printed over the Italian text, is the same as in no. 36. The prefatory matter contains (1) a new introduction by Dent; (2) a list of characters; (3) a list of musical numbers; and (4) a note by Erwin Stein on the singing of appoggiaturas.

- 38 FIDELIO. Music by Beethoven, text adapted from the French of Bouilly by Sonnleithner and Treitschke. xvi, 37 pp., paper covers. 8vo. Oxford University Press. 1938. See no. 65.

- 39 Another edition in vocal score by Ernest Roth. vi, 217 pp., paper covers. 8vo. The Royal Edition of Operas. London: Boosey and Hawkes. 1948.

The English version, printed over the German text, is the same as in no. 38. The prefatory matter contains (1) a new introduction by Dent; (2) a list of characters; and (3) a list of musical numbers.

- 40 IL TROVATORE. Music by Verdi, text by Cammarano. xiv, 48 pp., paper covers. 8vo. Oxford University Press. 1939.

- 41 RIGOLETTO. Music by Verdi, text by Piave. xviii, 45 pp., paper covers. 8vo. Oxford University Press. 1939.

- 42 THE BARBER OF SEVILLE. Music by Rossini, text adapted from the French of Beaumarchais by Sterbini. xviii, 59 pp., paper covers. 8vo. Oxford University Press. 1940.

- 43 ORPHEUS. Music by Gluck, text by Calzabigi, adapted from the French revised version by Moline. xxxviii, 21 pp., paper covers. 8vo. Oxford University Press. 1941.

- 44 MARTHA. Music by Flotow, text by 'Friedrich' (i.e. Riese). xviii, 67 pp., paper covers. 8vo. Oxford University Press. 1941.

'The Story of the Opera' on pp. xii-xiv of the prefatory matter was reprinted in the programme of the Leicester Opera Club's production of the opera, 1947. See no. 248.

# TRANSLATIONS OF OPERA LIBRETTOS

- 45 FRA DIAVOLO. Music by Auber, text by Scribe. xvi, 63 pp., paper covers. 8vo. Oxford University Press. 1944.
- 46 LA TRAVIATA. Music by Verdi, text based on the French of Dumas fils by Piave. xviii, 46 pp., paper covers. 8vo. Oxford University Press. 1944.
- 47 I QUATTRO RUSTEGHI (*School for Fathers*). Music by Wolf-Ferrari, text based on Goldoni. xii, 66 pp., paper covers. 8vo. London: Josef Weinberger. 1946.

This has the same format and arrangement as the Oxford University Press translations.

- 48 EUGENE ONEGIN. Music by Tchaikovsky, text adapted from Pushkin by Tchaikovsky and Shilovsky. 67 pp., paper covers. 8vo. Oxford University Press. 1946.

The preface, dated 1945, is a revised and enlarged version of the one which was written for no. 30 and reprinted in the other Oxford University Press translations down to and including no. 46.

- 49 DON PASQUALE. Music and text by Donizetti. 62 pp., paper covers. 8vo. Oxford University Press. 1946.

This has the revised preface of no. 48.

- 50 DER FREISCHÜTZ. Music by Weber, text by Kind. 68 pp., paper covers. 8vo. Oxford University Press. 1948.

- 51 UN BALLO IN MASCHERA. Music by Verdi, text by Somma adapted from Scribe. xvii, 41 pp., paper covers. 8vo. Oxford University Press. 1952.

In this and the next Oxford University Press translation the introduction dealing with the history and story of the particular opera appears without the preface on operas, librettos and the nature of operatic translations which preceded it in the earlier Oxford University Press translations.

- 52 DIE ENTFÜHRUNG AUS DEM SERAIL (*The Abduction from the Seraglio*). Music by Mozart, text by Stephanie adapted from Bretzner. xii, 35 pp., paper covers. 8vo. Oxford University Press. 1952.

## *In manuscript*

- 53 LES TROYENS. Music by Berlioz, text by Berlioz based on Virgil. Both parts translated for Erik Chisholm and performed at Glasgow, 10 and 19 March 1935.
- 54 BENVENUTO CELLINI. Music by Berlioz, text by Wailly and Barbier. Translated for Erik Chisholm and performed at Glasgow, 23 March 1936.
- 55 HÁRY JÁNOS. Music by Kodály, text by Paulini and Harsányi. The text of what is sung without the spoken dialogue, translated in collaboration with Dennis Arundell for the B.B.C. 1950.



# BIBLIOGRAPHY OF E. J. DENT

- 56 TURANDOT. Music by Busoni, text by Busoni based on Gozzi. Translated for Erik Chisholm, 1937.
- 57 ARLECCHINO. Music and text by Busoni. Translated for Erik Chisholm, 1939.
- 58 LA RAPPRESENTAZIONE DI ANIMA E DI CORPO (*Body and Soul*). Music by Cavalieri, text adapted from Laura Guidiccioni. Translated for the Girton College Musical Society's performance, 21 May 1949.
- 59 DEIDAMIA. Music by Handel, text by Rolli. Translated for Charles Farncombe and performed at St Pancras Hall, 3 June 1955.

## *In preparation*

- 60 IL TROVATORE. Vocal score with the English version printed over the Italian text.
- 61 RIGOLETTO. Vocal score with the English version printed over the Italian text.
- 62 LA TRAVIATA. Vocal score with the English version printed over the Italian text.
- 63 UN BALLO IN MASCHERA. Vocal score with the English version printed over the Italian text.
- 64 HÁRY JÁNOS. Vocal score with the English version of what is sung without the spoken dialogue.

## III TRANSLATIONS OF VARIOUS TEXTS

- 65 FIDELIO, final scene. Music by Beethoven, words by Sonnleithner and Treitschke. 35 pp. 8vo. Leipzig: Breitkopf & Härtel. 1910.  
The translation was printed in this vocal score only till the whole opera appeared in translation in 1938. See no. 38.
- 66 THE SLEEPING PRINCESS. Song, music and words by Borodin. Translated for Clive Carey and published in the programmes of the concert of the Balliol College Musical Society, 8 March 1914, and of the Blackburn chamber concerts, 12 March 1914.
- 67 SEE THE GARDEN THAT IS THINE. Song, music by Rimsky-Korsakov (op. 41, no. 4), words by Maikov. Translated for Clive Carey and published in the programmes of the concert of the Balliol College Musical Society, 8 March 1914, and of the Blackburn chamber concerts, 12 March 1914.
- 68 FOUR SONGS. Music by Moussorgsky, words by Golenishchev-Kutuzov. *Sans soleil*, nos. 3 and 4; *Chants et danses de la mort*, nos. 1 and 5. Translated for Clive Carey and published in an article, 'A Russian pessimist', *Cambridge Magazine*, 26 October 1918. See no. 218 (xxiii).



TRANSLATIONS OF VARIOUS TEXTS

- 69 REQUIEM MASS. Music by Mozart. Oxford University Press. 1925.  
The translation was printed in the vocal score only. See no. 315.
- 70 Song-cycle LE STAGIONI ITALICHE. Music by Malipiero. 'Lauda per un morto' (words by Brunetto Latini); 'Canto della neve' (Anon); 'Capriccio' (words by Francesco de Lemene); 'Dittambo iii da Le Laudi' (words by Gabriele d'Annunzio). Published in the programme of the third festival of the International Society for Contemporary Music, Venice, 1925.
- 71 FOUR ARIAS. Music by Domenico Scarlatti, ed. by Ludwig Lebell. *Sono amante*, pp. 2-8; *Tuo mi chiami*, pp. 1-6; *Dire non voglio*, pp. 1-8; *Vorresti sì vorresti*, pp. 1-6. Four volumes, 8vo. Oxford University Press. 1927.  
The translation was printed in the vocal score only.
- 72 CHORAL FANTASIA. Music by Beethoven, words by Küffner. Published in Dent's article on the 'Choral Fantasia' in *Music and Letters* (vol. VIII, pp. 111-21), April 1927. See no. 172 (v).
- 73 *Psalmus Hungaricus*. Music by Kodály, words adapted from Psalm lv. 33 pp. 4to. London: Universal Edition. 1928.  
The translation was printed in the vocal score only.
- 74 IL SERVITORE DI DUE PADRONI (*The Servant of Two Masters*). By Carlo Goldoni. xvi, 125 pp. 8vo. Cambridge University Press. 1928. Translated for the production in June 1928 by the Amateur Dramatic Club.  
The introduction includes a note on 'Carlo Goldoni and the Comedy of Masks' (first printed in the *Cambridge Review*, 1 June 1928; reprinted in the programme of the performance in August 1936, at the Arts Theatre, Cambridge; and in a leaflet for the Young Vic Company, 1949); see nos. 216 (xvii), 241; a list of the music by Leo, Galuppi, Alessandro Scarlatti and others arranged and edited by Dent for performance in the theatre (see no. 332); and a verse translation of four old Venetian songs introduced during the play.
- 75 A second edition. xvi, 86 pp. 8vo. 1952.  
The introduction and text are revised; the list of the music and the verse translation of the songs are omitted.
- 76 SONG OF THE WOLVES. Music by Ferenc Szabó, words by Sandor Petöfi. Published in the programme of the ninth festival of the International Society for Contemporary Music. London and Oxford. 1931.
- 77 JÉZUS ÉS A KUFÁROK (*Jesus and the Traders*). Music by Kodály, words adapted from scripture. 11 pp. 8vo. London: Universal Edition. 1939.  
The translation was printed in the vocal score only.
- 78 CHRISTMAS CANTATA. Music by Alessandro Scarlatti, words by Cardinal Ottoboni. Oxford University Press. 1925.  
The translation was printed in the vocal score only. See no. 321.

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- 79 THE LETTER SONG from Tchaikovsky's *Eugene Onegin*. 24 pp. 4to. London: Edwin Ashdown, 1950. See no. 48.
- 80 THE BLUE MONSTER (*Il Mostro Turchino*). By Carlo Gozzi. xxii, 71 pp. 8vo. Cambridge University Press. 1951.  
The introduction discusses Gozzi, Goldoni, the Comedy of Masks, and the production of the play.

## In manuscript

- 81 L'AMFIPARNASSO. Music and probably words by Orazio Vecchi. Translated for the production by the New English Singers and the Lanchester Marionettes in the Wigmore Hall, 13 December 1946. See no. 246.
- 82 IL BALLO DELLE INGRATE. Music by Monteverdi, words by Rinuccini. Translated for the Hovingham Festival. 1955.

# IV CONTRIBUTIONS TO COMPOSITE BOOKS

- 83 'A Jesuit at the opera in 1680.' Pp. 381-93 of *Riemann-Festschrift: gesammelte Studien*. Leipzig. 1909.
- 84 'The land of music.' Pp. 122-30 of *The Book of Italy*, ed. Raffaello Piccoli. London. 1916. See no. 312.
- 85 'Music.' Ch. XI, pp. 632-55 of *Modern France, a Companion to French Studies*, ed. Arthur Tilley. Cambridge University Press. 1922.
- 86 'Henry Purcell and his opera *Dido and Aeneas*.' Pp. 74-80 of *Festbericht: Beethoven-Zentenarfeier*. Vienna. 1927.
- 87 'Melody' and 'Harmony'. Pp. 7-18 and 19-26 of *The Divisions of Music*, ed. Basil Maine. Oxford University Press. 1929.
- 88 'William Byrd and the madrigal.' Pp. 24-30 of *Festschrift für Johannes Wolf*, ed. Lott. Berlin. 1929.
- 89 'Social aspects of music in the Middle Ages.' Pp. 184-218 of introductory volume of *The Oxford History of Music*, 2nd ed. Oxford University Press. 1929. See no. 128.
- 90 'Engländer'. In the section 'Die Moderne (seit 1880)', vol. II, pp. 1044-57 of *Handbuch der Musikgeschichte*, by Guido Adler, 2nd ed. Berlin: Wilmersdorf. 1930.
- 91 'The Universal aspect of musical history.' Pp. 7-11 of *Studien zur Musikgeschichte: Festschrift für Guido Adler*. Vienna. 1930.
- 92 'The value of music to the community and the place that it should occupy in education.' Pp. 9-16, and Preface, pp. xiii-xiv of *Music and the Community: the Cambridgeshire report on the teaching of music*. Cambridge University Press. 1933.

# CONTRIBUTIONS TO COMPOSITE BOOKS

- 93 'Shakespeare and music.' Pp. 137-61 of *A Companion to Shakespeare Studies*, ed. H. Granville-Barker and G. B. Harrison. Cambridge University Press. 1934.
- 94 'Italian music.' Pp. 213-28 of *Italy, a Companion to Italian Studies*, ed. Edmund G. Gardner. London. 1934.
- 95 'Music.' Vol. II, ch. XII, pp. 249-64 of *Early Victorian England*, ed. G. M. Young. Oxford University Press. 1934.
- 96 'Opera.' Book III, pp. 285-368 of *The Musical Companion*, ed. A. L. Bacharach. London. 1935.  
A revised edition is in the Press.
- 97 'International exchange in music.' Pp. 226-33 of *Atti del Primo Congresso Internazionale di Musica*. Florence. 1935.
- 98 'Bellini in Inghilterra.' Pp. 164-90 of *Vincenzo Bellini*, ed. Ildebrando Pizzetti. Milan. 1936.
- 99 'The historical approach to music.' Pp. 350-71 of *Authority and the Individual*. Harvard University Press. 1937.  
This was one of three volumes embodying papers delivered at three sessions of the Harvard Tercentenary Conference of Arts and Sciences (September 1936), when Dent received the first honorary degree of Doctor of Music conferred by the University. The paper was also issued separately by the Harvard University Press, and reprinted in *The Musical Quarterly*, New York, January 1937 (see no. 171 (vi)), and, in an Italian translation, in *La Rassegna Musicale*, June 1937 (see no. 198 (iii)).
- 103 'Note on Henry J. Wood.' Pp. 27-8 of *Homage to Sir Henry Wood*, ed. T. Russell, F. Aprahamian and M. Grindea. London. 1944.
- 104 'La rappresentazione di anima e di corpo.' Pp. 52-61 of *Papers read at the International Congress of Musicology*, New York (September 1939), ed. Mendel, Reese and Chase. New York. 1944.
- 105 'The future of British opera.' Pp. 26-41 of *Opera in English* (Sadler's Wells Opera Books series). London. 1945.
- 106 'The story of the opera' and 'The history of the opera'. Pp. 9-22 of *Così fan tutte* (Sadler's Wells Opera Books series). London. 1945.
- 107 'Corno di Bassetto.' Pp. 122-30 of *G.B.S. 90: Aspects of Bernard Shaw's Life and Work*, ed. S. Winsten. London. 1946.
- 108 'Händel und die heutige Welt.' Pp. 3-5 of *Göttinger Handel-Opera-Festspiele*, 1946. Göttingen, 1946.  
The article was written by Dent in German.
- 109 ['Charles Wood as a teacher of composition.'] P. 10 of a booklet prepared for those attending the festival of music held in Armagh, 26 and 27 June 1947, in honour of Charles Wood. Armagh. 1947.

# BIBLIOGRAPHY OF E. J. DENT

- 110 'A century of madrigals.' Pp. 15-17 of *A History in Sound of European Music*, ed. Gerald Abraham (first series). B.B.C. 1948.
- 111 ['Sir Hugh Allen.'] Pp. 19-22, 24, 27-32 of *Hugh Percy Allen*, by Cyril Bailey. Oxford University Press. 1948.  
Dent's contributions consist of personal notes and quotations from his diaries of 1896-9.
- 112 'Gioacchino Antonio Rossini.' Pp. 70-89 of *The Heritage of Music*, vol. III, ed. Hubert Foss. Oxford University Press. 1951.
- 113 'Wat Tyler.' Pp. 49-52 of *Tribute to Alan Bush* on his fiftieth birthday. A symposium with a foreword by Edward Clark. Workers' Music Association. 1951.  
Reprinted in *Musical Opinion*, January 1952. See no. 214.
- 114 'The Operas.' Pp. 12-65 of *Handel, a Symposium*, ed. Gerald Abraham. Oxford University Press. 1954.
- 115 'Donizetti: an Italian Romantic.' Pp. 86-107 of *Fanfare for Ernest Newman*, ed. Herbert van Thal. London. 1955.

## In preparation

- 116 IN NEW OXFORD HISTORY OF MUSIC.  
Chapters on 'The madrigal and allied forms in Italy, Spain, Germany and England' and on 'Music and drama', vol. IV (1540-1630). A chapter on 'Italian opera from Scarlatti to Handel', vol. V (1630-1750). Three chapters on 'Opera', vol. VII (1745-1790). A chapter on 'Italian opera', vol. VIII (1790-1830).
- 117 A chapter in a volume of essays by various authors to celebrate the severetieth birthday of Ildebrando Pizzetti.

## In the Press

- 118 'Opera.' Book III of *The Musical Companion*, ed. A. L. Bacharach. A revised edition of no. 96.

# V PREFACES, INTRODUCTIONS, AND REVISIONS OF WORKS BY OTHER AUTHORS

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## 190 In THE LONDON MERCURY:

- (i) 'The Promenade Concerts' (vol. i, pp. 119-21), November 1919. (ii) 'The Beecham opera' (vol. i, pp. 248-50), December 1919. (iii) 'Covent Garden' and 'Concerts' (vol. i, pp. 376-8), January 1920. (iv) 'Mr Arthur Rubinstein's recital', 'Modern Spanish music' and 'A Scriabin recital' (vol. i, pp. 506-8), February 1920. (v) 'The resurrection of an opera', 'Purcell and Shakespeare', 'Purcell and his orchestra' (vol. i, pp. 635-7), March 1920. (vi) 'The naturalization of opera in England', 'The function of the audience' and 'The Surrey's opportunity' (vol. i, pp. 763-5), April 1920. (vii) 'The Glastonbury festival' and 'The revival of old English music' (vol. ii, pp. 123-5), May 1920. (viii) ['Madame Pavlova at Drury Lane'], 'Raquel Meller', 'The British Music Society' and 'Concerts' (vol. ii, pp. 229-32), June 1920. (ix) 'Hortus siccus', 'English singers and English opera', 'The American invasion', 'The Flonzaley quartet' and 'The Beggar's Opera' (vol. ii, pp. 359-62), July 1920. (x) 'Open-air opera', 'Opera at Covent Garden', 'The Puccini operas', 'The Russian Ballet' and 'Busoni' (vol. ii, pp. 488-91), August 1920. (xi) 'Revaluations' (vol. ii, pp. 619-21), September 1920.

## 191 In THE OLD VIC MAGAZINE:

- (i) 'Mozart and *The Marriage of Figaro*' (vol. i, no. 4, p. 3), January 1920. (ii) 'Mozart and *The Magic Flute*' (vol. i, no. 7, p. 2), April 1920. (iii) 'Shakespeare in Germany' (vol. ii, no. 4, p. 3), January 1921. (iv) 'The opera repertory' (vol. iii, no. 1, p. 4), October 1921. (v) 'Mozart's *Don Giovanni*' (vol. iii, no. 2, pp. 3-4), November 1921. (vi) 'Mozart at Salzburg' (vol. iv, no. 2, p. 3), November 1922. (vii) 'English opera' (vol. vii, no. 8, pp. 3-4), May 1926.

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 (i) 'Busoni a Berlino et il *Dottor Faust*', translated from Dent's article in *The Athenaeum*, 17 December, 1920; see no. 219 (lxxxii) (vol. II, pp. 168-72), June 1921. (ii) '*La poesia della fuga*', translated from Dent's article in *The Athenaeum*, 1 October 1920; see no. 219 (lxxxix) (vol. III, pp. 137-9), May 1922.
- 194 In *MELOS* (Berlin):  
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- 195 In *FAUST* (Berlin):  
 (i) 'Deutsche Musik in England', translated by Dr Anton Mayer (pp. 41-4, no. 2), 1921. (ii) 'Die englischen Maskenspiele des 17. Jahrhunderts', translated by Dr Anton Mayer (pp. 15-23, no. 3), 1921. (iii) 'Künstler und Dilettanten in der englischen Gesellschaft', translated by Dr Anton Mayer (pp. 21-6, no. 5), 1922. (iv) 'Zur Wiedergabe der Zauberflöte', translated by Dr Anton Mayer (pp. 26-31, no. 6), 1922.
- 196 In *L'ESAME* (Milan):  
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- 197 In *THE DOMINANT*:  
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- 199 In *THE OLD VIC AND SADLER'S WELLS MAGAZINE*:  
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(i) '*The Beggar's Opera*' (vol. iv, pp. 4-5), January 1945. (ii) 'English chamber music: our neglected heritage', a review of E. H. Mayer's book with that title (vol. vi, no. 7, pp. 149-51), February 1947.
- 202 In *MUSICA* (Rome):  
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- 203 In *SCHWEIZERISCHE MUSIKZEITUNG* (Zürich):  
'Oper in England' (nos. 5-6, pp. 208-11), June 1946.
- 204 In *ADAM INTERNATIONAL REVIEW*:  
'Edwin Evans' (vol. xiv, no. 161, pp. 24-6), August 1946. (An address read at the memorial meeting to Evans organized by the International Arts Guild at the London Polytechnic, 20 March 1945.)
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(ii) Notes on 'Caricatures of opera singers by A. E. Chalon' (vol. vii, no. 6, pp. 26-33), June 1949.
- 211 In *MUSICAL AMERICA*:  
'John Blow's *Venus and Adonis* staged' (p. 7), October 1949.



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- 212 In PRISMA (Stockholm):  
'Återblick Ett Kvartssekel modern musikhistoria' (no. 3, pp. 46-53), 1950. (Translated by Marten Edlund from Dent's article 'Problems of modern opera' in *Music To-day*, 1949.) See no. 166.
- 213 In DANSK MUSIKTIDSSKRIFT (Copenhagen):  
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- 214 In MUSICAL OPINION:  
'Wat Tyler: a new opera' (vol. LXXV, p. 231), January 1952. (Reprinted from *Tribute to Alan Bush*, 1951.) See no. 113.
- 215 In OPERA:  
(i) 'Background to *Un ballo in maschera*' (vol. III, no. 10, pp. 611-18), October 1952. (ii) '*Der Freischütz*' (vol. V, no. 3, pp. 137-44), March 1954. (iii) 'Busoni and his operas' (vol. V, no. 7, pp. 391-7), July 1954.

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- 216 In THE CAMBRIDGE REVIEW:  
(i) 'Sir Hubert Parry on "Style in musical art"', 1 November 1900. (ii) 'Dr Ernest Walker's *A History of Music in England*', 5 March 1908. (iii) '*The Angelus*', 4 February 1909. (iv) 'The music of the *Wasps*', 2 December 1909. (v) 'Greek plays', 12 May 1910. (vi) Reply to an open letter 'Music without tears' from O. L. Richmond, 24 November 1910. (vii) 'The music in *The Knight of the Burning Pestle*', 23 February 1911. (viii) '*The Magic Flute*', 30 November 1911. (ix) 'Cambridge music, 1893-1912', 5 June 1912. (x) 'The music of the *Oedipus Tyrannus*', 5 December 1912. (xi) 'Verdi's Requiem', 13 February 1913. (xii) 'The music in *King Henry IV*, Part I', 30 May 1919. (xiii) '*Semele*', 13 February 1925. (xiv) The music of the *Electra*, 4 March 1927. (xv) 'Parry's *Prometheus Unbound*', 8 June 1927. (xvi) Review of Sacheverell Sitwell's *German Baroque Art*, 2 December 1927. (xvii) 'Carlo Goldoni and the Comedy of Masks' (reprinted in the introduction to the translation of *The Servant of Two Masters*, 1928, in the programme of the performance of the play at the Arts Theatre, Cambridge, 1936, and in a leaflet for the Young Vic Company, 1949; see nos. 74, 241), 1 June 1928. (xviii) '*King David*', 3 May 1929. (xix) 'A Virgilian flute', 22 November 1929. (xx) 'Italian madrigals', 21 November 1930. (xxi) '*The Fairy Queen*', 30 January 1931. (xxii) 'Handel on the stage', 12 February 1932. (xxiii) 'Johannes Brahms, 1833-1933', 19 February 1933. (xxiv) 'Foreign impressions of the Cambridge festival of English music', 20 October 1933. (xxv) 'Handel's *Jephtha*', 9 February 1934. (xxvi) 'Ildebrando Pizzetti', 16 November 1934. (xxvii) 'Handel as an undergraduate', 17 May 1935. (xxviii) Review of Plunket Green's *Charles*

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## 217 IN THE TIMES LITERARY SUPPLEMENT:

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## 218 IN THE CAMBRIDGE MAGAZINE:

(i) 'Cambridge music: problems and possibilities', 16 November 1912. (ii) 'A musical novel, *Diana and Two Symphonies*, by Francis Toye', 6 June 1914. (iii) 'Rupert Brooke', 8 May 1915. (iv) 'Georgian drama', 27 May 1916. (v) 'William Sterndale Bennett, 1816-1916', 25 November 1916. (vi) 'Rupert Brooke on Elizabethan drama', 2 December 1916. (vii) 'Italy and the war', 2 December 1916. (viii) 'Hungary and the war', 3 February 1917. (ix) 'War novels and war nerves', 24 February 1917. (x) 'Scholars and gentlemen' (with C. K. Ogden), 3 March 1917. (xi) 'War memorials: Eton's example to the nation', 10 March 1917. (xii) 'An attraction' (a review of *The History of an Attraction* by Basil Creighton) and 'The principles of Palestrina', 19 May 1917. (xiii) 'The old huntsman' (a review of *The Old Huntsman* by Siegfried Sassoon), 2 June 1917. (xiv) 'The "Masonic Scandal" in Italy', 18 August 1917. (xv) 'Italian clericals and the Pope's note', 22 September 1917. (xvi) 'The Fitzwilliam Museum and modern art', and 'The musician and the universities', 13 October 1917. (xvii) 'The soul of another bishop' (a review of *South Wind* by Norman Douglas), 3 November 1917. (xviii) 'Between Brenta and Piave', 24 November 1917. (xix) 'Beethoven at the pianoforte', 1 December 1917. (xx) 'Musicians in Laputa', 19 January 1918. (xxi) 'The law and the Loire', 2 February 1918. (xxii) 'The inn of Peyrebeilhe', 16 February 1918. (xxiii) 'A Russian pessimist' (containing four translations from the Russian; see no. 68), 26 October 1918. (xxiv) 'The future of British music' (reprinted in *The British Music Society's Bulletin*, January 1919, see no. 187 (i)), 16 November 1918. (xxv) 'The Russian ballet', 23 November 1918. (xxvi) 'Nationalism and internationalism in music', 20 November 1918. (xxvii) 'The leaders', 18 January 1919. (xxviii) 'Cambridge and the theatre', 25 January 1919. (xxix) 'The Spanish chamber concert' and 'The ideas of Monsieur Dalcroze', 1 February 1919. (xxx) 'New milk for babes', 8 February 1919. (xxxi) 'Glastonbury and Cambridge', 15 February 1919. (xxxii) 'The responsibility of singers',

## ARTICLES IN FORTNIGHTLY AND WEEKLY PERIODICALS

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In addition to the articles listed above, some of which are signed and others anonymous, Dent contributed regularly throughout the 1914-18 war to the *Magazine's* weekly supplement—'Notes from the foreign Press'—a large number of translations of articles and news paragraphs from the Italian papers. All of these translations, which sometimes represented the original text in full and sometimes summarized it, were, like the other contributions to the supplement, anonymous.

## 219 In THE ATHENAEUM:

1919: (i) 'The resurrection of music', 4 April. (ii) 'Mrs Bach', 11 April. (iii) 'The operatic formula', 18 April. (iv) 'The lady of the ladder', 25 April. (v) 'The Glastonbury festival school', 2 May. (vi) 'Petroushka reappears', 9 May. (vii) 'The orchestra and the pianoforte', 16 May. (viii) 'Verdi at Covent Garden', 23 May. (ix) 'The Cinderella of the arts', 30 May. (x) 'The heart of a Frenchman', 6 June. (xi) 'La Boutique Fantastique', 13 June. (xii) 'English songs, I', 20 June. (xiii) 'English Songs, II', 27 June. (xiv) 'Faust and Helen', 4 July. (xv) 'The ghost of an opera', 11 July. (xvi) 'Mysticism on a dustheap', 18 July. (xvii) 'Rahat Lakoum', 25 July. (xviii) 'A Spanish ballet', 1 August. (xix) 'Covent Garden closes', 8 August. (xx) 'Cupid and Death', 15 August. (xxi) 'Tannhäuser in Poplar', 22 August. (xxii) 'The Immortal Hour', 29 August. (xxiii) 'The musician in the theatre', 5 September. (xxiv) 'Music and history', 12 September. (xxv) 'Parry as musical historian', 19 September. (xxvi) 'The Southern syncopated orchestra', 26 September. (xxvii) 'The Gondoliers', 3 October. (xxviii) 'A musician's bed-book', 10 October. (xxix) 'Landscape with figures', 17 October. (xxx) 'Busoni and the pianoforte' (translated into German by Rita Boetticher in *Musikblätter des Anbruch*, January 1921; see no. 222), 24 October. (xxxi) 'The personality of a teacher: In memoriam Charles Harford Lloyd, 1849-1919', 31 October. (xxxii) 'Opera at the Old Vic', 7 November. (xxxiii) 'Violoncello solo', 14 November. (xxxiv) 'A parade of silliness', 21 November. (xxxv) 'Busoni as composer' (translated into German by Rita Boetticher in *Musikblätter des Anbruch*, January 1921; see no. 222), 28 November. (xxxvi) 'A stormy petrel', 5 December. (xxxvii) 'Birmingham in Arcadia', 12 December. (xxxviii) 'The chamber pianist', 19 December. (xxxix) 'A Faust concert', 26 December.

1920: (xl) 'The rehearsal problem', 2 January. (xli) 'Purcell on the stage, I', 9 January. (xlii) 'Purcell on the stage, II', 16 January. (xliii) 'A repertory of English opera', 23 January. (xliv) 'A German critic on modern music, I', 30 January. (xlv) 'A German critic on modern music, II', 6 February. (xlvi) 'The rhythm of opera', 13 February. (xlvii) 'University opera', 20 February. (xlviii) 'The second period', 27 February. (xlix) 'Opera at the Surrey', 5 March. (l) 'The problem of *Don Giovanni*', 12 March. (li) 'In

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## 220 IN THE NATION AND ATHENAEUM:

1921: (i) 'Young England', 26 February. (ii) 'Busoni's works', 5 March. (iii) 'The Oresteia at Cambridge', 12 March. (iv) 'Franz Schreker', 19 March. (v) 'The revival of the harp', 26 March. (vi) 'Beethoven's Passion', 2 April. (vii) 'The spirit of France', 9 April. (viii) 'A classical pianist', 16 April. (ix) 'The end of a chapter', 23 April. (x) 'Cinéma nouvelle Muse', 30 April. (xi) 'Established reputations', 7 May. (xii) 'Arnold Schönberg', 14 May. (xiii) 'Mysticism in opera', 21 May. (xiv) 'Manuel de Falla', 28 May. (xv) 'A new comedy of masks', 4 June. (xvi) 'Bach or Liszt', 11 June. (xvii) 'Le Sacre du Printemps', 18 June. (xviii) 'Song translations', 25 June. (xix) 'Purcell in the open air', 9 July. (xx) 'A singer of English', 16 July. (xxi) 'Ariel's prison', 23 July. (xxii) 'The classic art of singing', 6 August. (xxiii) 'Purcell in church', 20 August. (xxiv) 'Italian neo-classicists', 3 September. (xxv) 'Merry pranks at the Promenades', 17 September. (xxvi) 'La Muse naissante', 1 October. (xxvii) 'The baby's opera', 15 October. (xxviii) 'The end of the Promenades', 29 October. (xxix) 'Opera in English at Covent Garden', 12 November. (xxx) 'Back to Cimarosa?', 3 December. (xxxi) 'Spirits from the vasty deep', 10 December.

1922: (xxxii) 'English music in Prague', 21 January. (xxxiii) 'The School of Athens' (translated into German in *Dresdner Woche*, 15 April 1922; see no. 224), 4 February. (xxxiv) 'The Newcastle Bach Choir', 4 March. (xxxv) 'The design of the theatre', 18 March. (xxxvi) 'Béla Bartók', 1 April. (xxxvii) 'A modern Requiem', 15 April. (xxxviii) 'A survey of modern music', 29 April. (xxxix) 'A Hungarian Bluebeard', 3 June. (xl) 'Handel on the stage', 17 June. (xli) 'A festival of modern music', 1 July. (xlii) 'At the source', 19 August. (xliii) 'A new International', 2 September. (xliv) 'The management of opera', 30 September. (xlv) 'A common-sense opera', 14 October. (xlvi) 'Composers' autographs', 28 October. (xlvii) 'The tax on aliens', 11 November. (xlviii) 'Arnold Bax', 25 November. (xlix) 'A national duty', 9 December. (l) 'Librettists and composers', 23 December.

1923: (li) 'Polly', 6 January. (lii) 'The truth about Palestrina', 20 January. (liii) 'Plans for Salzburg', 3 February. (liv) 'The habit of music', 17 February. (lv) 'The mistrust of music', 3 March. (lvi) 'The Mozartian tradition', 17 March. (lvii) 'The composer and the virtuoso', 31 March. (lviii) 'English music and continental judgments', 14 April. (lix) 'The *Teatro dei Piccoli*', 28 April. (lx) 'A partita-party', 12 May. (lxi) 'Programmes for Salzburg', 2 June. (lxii) 'The beginnings of opera in England', 16 June. (lxiii) 'Folkdance and ballet', 30 June. (lxiv) 'The tercentenary of William Byrd', 14 July. (lxv) 'The fear of the future', 28 July. (lxvi) 'Sources of irritation', 8 September. (lxvii) 'Pergolesi up to date', 22 September. (lxviii) 'A morning in Venice', 6 October. (lxix) 'Oscar Browning and Mozart', 20 October. (lxx) 'Passive resistance', 3 November. (lxxi) 'A cenotaph in sound', 17 November. (lxxii) 'The Co-Pessimists: a Pierrotic entertainment', 1 December. (lxxiii) 'Ildebrando Pizzetti', 15 December. (lxxiv) 'The story of a conversion', 29 December.

1924: (lxxv) 'English opera and English singers', 2 February. (lxxvi) 'The change', 23 February. (lxxvii) 'Pizzetti's *Debora e Jaele*', 15 March. (lxxviii) 'Young Italy', 5 April. (lxxix) 'The end of a chapter', 26 April. (lxxx) 'Nerone' [Boito], 17 May. (lxxxi) 'The Smetana festival at Prague', 14 June. (lxxxii) 'Towards a new opera', 5 July. (lxxxiii) 'Two experiments in English opera', 2 August.

## 221 IN TRUTH:

1920: (i) 'The Surrey opera', 14 April. (ii) 'The return of Pavlova', 21 April. (iii) 'The welfare of British music', 28 April. (iv) 'American singers', 5 May. (v) 'The Bohemian Quartet', 12 May. (vi) 'Covent Garden', 19 May. (vii) 'Two violinists', 26 May. (viii) 'Covent Garden', 2 June. (ix) 'At the pianoforte', 9 June. (x) 'The Glastonbury players at the Old Vic', 16 June. (xi) 'The new Puccini operas', 23 June. (xii) 'Busoni', 30 June. (xiii) 'Handel and Purcell', 7 July. (xiv) 'Russian ballet', 14 July. (xv) 'Manon' [Massenet], 21 July. (xvi) 'The end of the opera season', 28 July. (xvii) 'A chance for Puccini', 4 August. (xviii) 'Critics and young



# BIBLIOGRAPHY OF E. J. DENT

composers', 11 August. (xix) 'The Promenade concerts', 18 August. (xx) 'The mirror horrors of war', 25 August. (xxi) 'The return of Strauss', 1 September. (xxii) 'The Glastonbury festival', 8 September. (xxiii) 'Oratorio or opera?', 15 September. (xxiv) 'Operatic prospects', 22 September. (xxv) 'The Promenade concerts', 29 September.

1921: (xxvi) 'Plays with music', 23 February. (xxvii) 'Improving light music', 2 March. (xxviii) 'Trying experiments', 9 March. (xxix) 'Butterflies and caterpillars', 16 March. (xxx) 'The Rebel Maid', 23 March. (xxxi) 'Masters or slaves?', 30 March. (xxxii) 'Pioneer concerts', 13 April. (xxxiii) 'Prices and values', 20 April. (xxxiv) 'Paris fashions', 27 April. (xxxv) 'Quartets, English and foreign', 4 May. (xxxvi) 'More modernities', 11 May. (xxxvii) 'Dignity and impudence', 25 May. (xxxviii) 'Prince Ferelon', 1 June. (xxxix) 'The Beggar's Opera', 8 June. (xl) 'The Russian ballet', 15 June. (xli) 'The British Music Society', 22 June. (xlii) 'Chamber operas', 29 June. (xliii) 'Le Sacre du Printemps', 6 July. (xliv) 'Dancing and ballet', 20 July. (xlv) 'A season without opera', 27 July. (xlvi) 'The Promenade concerts', 17 August. (xlvii) 'Twilight on the sea', 24 August. (xlviii) 'The Glastonbury festival', 7 September. (xlix) 'Some old English masters', 14 September. (l) 'Going back', 21 September. (li) 'Opera and common sense', 28 September. (lii) 'The military band', 5 October. (liii) 'New music at the Promenades', 12 October. (liv) 'British ballet', 19 October. (lv) 'The Pirates of Penzance', 26 October. (lvi) 'Ruddigore', 2 November. (lvii) 'A musical banquet', 9 November. (lviii) 'Recent concerts', 16 November. (lix) 'Forgotten glories', 7 December. (lx) 'The private orchestra', 14 December.

1922: (lxi) 'Mozart and Busoni', 22 February. (lxii) 'The popular Bach', 1 March. (lxiii) 'David Garrick', 8 March. (lxiv) 'Peter Pan at the piano', 15 March. (lxv) 'English pianoforte music', 22 March. (lxvi) 'Old and new', 29 March. (lxvii) 'Schubert's songs', 5 April.

## 222 IN MUSIKBLÄTTER DES ANBRUCH:

'Busoni und das Klavier' and 'Busoni als Componist' (vol. III, pp. 27-32), January 1921. Translated by Rita Boetticher from Dent's articles in *The Athenaeum*, 24 October and 28 November 1919. See nos. 219 (xxx), (xxxv).

## 223 IN THE ILLUSTRATED LONDON NEWS:

1921: (i) 'English music abroad', 28 May. (ii) 'A week of Bach recitals', 1 June. (iii) 'A festival of British music', 25 June. (iv) 'The cult of Stravinsky', 9 July. (v) 'Co-operative opera', 23 July. (vi) 'Our own classics', 6 August. (vii) 'Opera in our language', 20 August. (viii) 'The flight of time', 3 September. (ix) 'The Glastonbury festival', 17 September. (x) 'The contemporary music centre', 1 October. (xi) 'Modern English songs', 15 October. (xii) 'Sir Henry Wood and the Promenade concerts', 29 October. (xiii) 'Sullivan, Gilbert and English opera', 12 November. (xiv) 'The British ballet', 26 November. (xv) 'The people's opera-house', 10 December.

## ARTICLES IN DAILY PAPERS

### 224 In DRESDNER WOCHEN:

'Busoni in Berlin', 15 April 1922. Translated by Lotte Dormann from Dent's article in *The Nation and Athenaeum*, 4 February 1922. See no. 220 (xxxiii).

### 225 In THE LISTENER:

(i) 'Ferruccio Busoni', 16 October 1935. (ii) 'Purcell's *King Arthur*', 4 December 1935. (iii) 'The approach to Liszt', 30 January 1936. (iv) '*Venus and Adonis*', 21 March 1936. (v) 'The Mass *O quam suavis*', 10 June 1936. (vi) '*The Magic Flute*', 24 June 1936. (vii) 'Busoni's pianoforte music', 25 November 1936. (viii) 'Mozart's *Don Giovanni*', 12 May 1937. (ix) 'International festival of contemporary music', June 1938. (x) 'Busoni's *Arlecchino*', 26 January 1939. (xi) 'A great modern musician', 28 October 1943. (xii) 'Italian madrigals', 26 September 1946. (xiii) 'Shrovetide music', 13 March 1952. (xiv) 'Meyerbeer and *Les Huguenots*', 24 April 1952. (xv) '*Der Freischütz*', 23 December 1954. (xvi) 'A nativity cantata', 19 December 1946. (xvii) 'Cherubini and his operas', 11 December 1947. (xviii) '*Idomeneo*', 26 February 1949. (xix) '*The Beggar's Opera*', 16 September 1949. (xx) '*Il Trionfo del' Onore*', 14 April 1949. (xxi) 'Mozart and dynastic opera', 4 August 1949. (xxii) 'Galuppi and *Il Filosofo di Campagna*', 25 May 1950. (xxiii) '*Cupid and Death*', 8 November 1951.

### 226 In THE RADIO TIMES:

(i) 'Three Mozart operas', 1 August 1947. (ii) 'A masterpiece of musical drama', 27 February 1948.

### 227 In THE GAZETTE OF THE JOHN LEWIS PARTNERSHIP:

'*The Magic Flute*', 22 November 1947.

### 228 In THE SPECTATOR:

'Music teacher on music teacher', 9 July 1948. A review of *The Great Doctor Burney* by Percy A. Scholes.

## XII ARTICLES IN DAILY PAPERS

Dent wrote little for the daily Press, compared with what he published in weekly, monthly and quarterly periodicals, but he did on occasions contribute special articles, usually from abroad, on some major musical event. Amongst

- 229 the subjects on which he wrote for *The Times* were the Haydn centenary festival at Vienna in 1909, the first production of Busoni's *Die Brautwahl* at Hamburg in 1912, the Verdi centenary festival at Parma in 1913 and the sale of the Hirsch library in 1946. For *The Morning Post* he wrote on the
- 230 first productions of Boito's *Nerone* at Milan and Richard Strauss's *Schlagobers* at Dresden, both in 1924. For a short period, too, he was responsible for
- 231 notices of concerts in *The Daily Herald*. And during the Mozart bicentenary



# BIBLIOGRAPHY OF E. J. DENT

- celebrations in 1956 he was commissioned by the British Council to write  
 232 an article on the Mozart tradition in England which was published in translation by the *Salzburger Nachrichten*.

## XIII PROGRAMME NOTES

- 233 'The Argument of Mozart's *Magic Flute*.' P. 4 of the programme of the Cambridge production of the opera, December 1911. Cambridge University Press, 1911.  
 Incorporated in the introductory matter to the Oxford University Press edition of the translation of the libretto. See no. 30.
- 234 'Purcell and English Opera.' P. 10 of the programme of the Cambridge production of Purcell's *Fairy Queen*, February 1920. Cambridge University Press, 1920.  
 Reprinted, with the omission of the last paragraph, as a preface to the text of the opera. See no. 119.
- 235 'Italian painting and Italian music.' Foreword, pp. 2-4 of the programme of a concert of early Italian music, arranged and directed by Anthony Bernard, Queen's Hall, 27 February 1930.
- 236 Biographical note on Busoni. P. 3 of the programme of Philip Levi's pianoforte recital, Grottrian Hall, 7 March 1930.
- 237 'From Rameau to Saint-Saëns.' In the programme of a French festival concert, Queen's Hall, 27 February 1932.  
 Reprinted in *The Monthly Musical Record*, May 1932. See no. 184 (xxix).
- 238 ['Busoni's Concerto in C minor for pianoforte, orchestra and male chorus.'] Pp. 11-20 of the programme of a B.B.C. symphony concert, with Egon Petri as soloist, Queen's Hall, 21 February 1934.
- 239 '*King Arthur*' and 'Purcell's orchestra.' Pp. 8-11, 12 of the programme of a B.B.C. concert performance of Purcell's *King Arthur*, Queen's Hall, 11 December 1935.  
 Reprinted in abbreviated form in the programme of the Cambridge summer festival performance, August 1949. See no. 252.
- 240 'Bach, Mozart, Beethoven.' Pp. 9-10 of the programme of a concert for the Sherborne School for Girls in the Abbey Church of Sherborne, 10 June 1936.
- 241 'Carlo Goldoni and the Comedy of Masks.' Pp. 2-3 of the programme of the Cambridge production of *The Servant of Two Masters* at the Arts Theatre, August 1936.  
 Reprinted from the introductory matter to the Cambridge University Press edition of Dent's translation of the play, 1928, and reprinted in a leaflet for the Young Vic Company's production, 1949. See no. 74.

# PROGRAMME NOTES

- 242 ['Handel.'] Pp. 5-9 of the programme of a B.B.C. Handel concert, Queen's Hall, 20 January 1937.
- 243 'Busoni's *Dr Faust*.' Pp. 5-6 of the programme of a B.B.C. concert performance of the work, Queen's Hall, 17 March 1937, forming an introduction to the translation of the text which followed. See no. 35.
- 244 'The Brandenburg Concertos of J. S. Bach.' Pp. 2-4 of the programmes of the Boyd Neel Orchestra's concerts, Chelsea Town Hall, 30 September and 7 October 1946.
- 245 'Als Händel anfang.' No. 17, p. 3 of *Mitteilungen des Basler Kammerorchesters*, November 1946. An extract from the article 'Englische Einflüsse bei Händel' in *Händel-Jahrbuch*, 1929. See no. 162.
- 246 'L' *Amfiparnasso* by Orazio Vecchi.' Note in the programme of the production by the New English Singers and the Lanchester Marionettes in the Wigmore Hall, 13 December 1946. See no. 81.

A similar note, but on a larger scale, formed the script of Dent's broadcast on 15 December 1946, when the work was given by the New English Singers and the B.B.C., and was subsequently used as a spoken introduction to the performances on tour.
- 247 'Carlo Gozzi.' Pp. 1-3 of a leaflet for the Young Vic Company's production of *The King Stag (Il re cervo)* at the Lyric Theatre, Hammersmith, December 1946.
- 248 'The story of the opera [*Martha*].' P. 4 of the programme of the Leicester Opera Club's production at the Little Theatre, Leicester, 17 March 1947. Reprinted from the introductory matter of the Oxford University Press edition of Dent's translation of the libretto, 1941. See no. 44.
- 249 'Busoni's Fantasia Contrappuntistica for two pianos.' Pp. 3-4 of the programme of the Morley College Concerts Society's concert, Central Hall, Westminster, 16 May 1947.
- 250 'Diocletian.' Pp. 2-3 of the programme of the Cambridge University Musical Society and the Marlowe Society's performance of Purcell's *Diocletian* at the Arts Theatre, Cambridge, July 1947.
- 251 'Body and Soul.' P. 2 of the programme of the Girton College Musical Society's production of Emilio de' Cavalieri's opera *La Rappresentazione di anima e di corpo*, 21 May 1949. This foreword was first printed in *The Cambridge Review*, 21 May 1949. See no. 216 (xxxii).
- 252 'A note on the music of *King Arthur*' and 'A note on Purcell's orchestra.' Pp. 4-7 of the programme of the Cambridge summer festival performance, August 1949.

Reprinted in abbreviated form from the programme of the B.B.C. performance, Queen's Hall, 11 December 1935. See no. 239.

# BIBLIOGRAPHY OF E. J. DENT

- 253 'Ferruccio Busoni.' P. 2 of the programme of a recital by Robert Collet and Frederick Thurston of compositions by Busoni in the R.B.A. Galleries, 24 November 1949.
- 254 Notes on the sacred music of Buxtehude, François Couperin and Domenico Scarlatti. P. 6 of the programme of a concert of passion music in All Saints Church, Hertford, 25 March 1950.
- 255 'Monteverdi's *Orfeo*.' P. 2 of the programme of the Girton College Musical Society's production, June 1950.
- 256 'The Beggar's Opera' and 'Cupid and Death'. Pp. 36-40 of the programme book of the Art Council's 'Eight Concerts of music by English composers 1300-1750', Festival of Britain Concerts, May-June 1951.
- 257 'The Comedy of Masks.' Pp. 2-3 of the programme of the performance of Goldoni's 'The Servant of Two Masters' by the Burnley Art School Players, February and October 1951. This was a different article from the introductory note to the Cambridge University Press edition. See no. 74.
- 258 Foreword to the programme of 'An historical Pageant of British Music (1200-1682)'. A Festival of Britain production by the Cambridge University Musical Society, August 1951.
- 259 'A note on Opera.' Pp. 7-8 of 'Opera for all' (four programmes of opera). The Arts Council, 1951.
- 260 'Story of the Opera [*The Marriage of Figaro*].' Pp. 5-6 of the programme of the performance by the Sadler's Wells Company, Winter 1951-2.
- 261 [Mozart's early operas.] In the programme of four Mozart concerts given by the B.B.C., Royal Festival Hall, May-July 1952.
- 262 'Mozart's *Il Re Pastore*.' Introduction, 5 pp., to the programme of a concert performance by the B.B.C., Royal Festival Hall, May 1952.
- 263 'The Beggar's Opera.' P. 5 of the programme of the Cambridge summer festival performance, 1952.
- 264 'Purcell's Anthems.' Pp. 4-6 of the programme of the Three Choirs Festival concert in Hereford Cathedral, 11 September 1952. Reprinted from Dent's edition of 'My beloved spake'. See no. 323.
- 265 'The Seraglio.' Pp. 5-6 of the programme of the performance by the Sadler's Wells Company, October 1952.
- 266 [Stanford's *Requiem*.] P. 3 of the programme of the performance in King's College Chapel, 3 December 1952.
- 267 'Der Freischütz.' Pp. 7-9 of the programme of the Covent Garden opera production, Empire Theatre, Cardiff, 16 March 1954. Reprinted on pp. 2-4 of the programme of the Covent Garden production in the Royal Opera House, 23 April 1954.

# ORIGINAL COMPOSITIONS

- 268 'The Magic Flute.' P. 3 of the programme of the Covent Garden production in the Royal Opera House, January 1956. A revised synopsis of the plot as printed in the programme of the Cambridge production (see no. 233) and in the introduction to the translation of the libretto (see no. 28).
- 269 'Two centuries of Mozart in England.' 2 pp. of the programme of the Mozart concerts given by the Arts Council, Royal Festival Hall, January 1956.

In addition to the essays in the programmes listed above, Dent wrote a large number of historical and analytical notes in the programmes of  
270 concerts given by the Cambridge University Musical Society and the Royal  
271 Philharmonic Society, amongst others.

## XIV ORIGINAL COMPOSITIONS

- 272 'Spring, the Sweet Spring!' Song, words by T. Nashe. *The Dovecot* (no. 1, pp. 12-13), September 1900.
- 273 'The Piper.' Song, words by J. E. Flecker. *The Sackbut* (vol. 1, pp. 23-6), May 1920.
- 274 'The Oxen.' Song, words by Thomas Hardy. *The Sackbut* (vol. 1, pp. 366-9), December 1920. Pp. 367-9 of the above were in the wrong order, making nonsense of the music.
- 275 The song was reprinted correctly in *The Sackbut* (vol. 11, pp. 29-32), January 1921.
- 276 'I am weary of my groaning.' (S.A.T.B.B.) Words from Psalms vi, xxxviii, xxxix, lv and lxxxviii (Prayer Book version). No. 1 of Three Motets for unaccompanied chorus. 18 pp. 8vo. Oxford University Press. 1940.
- 277 'The Lord is my shepherd.' (S.A.T.B.) Words from Psalm xxiii (Prayer Book version). No. 2 of Three Motets for unaccompanied chorus. 12 pp. 8vo. Oxford University Press. 1940.
- 278 'O Praise God in His Holiness.' (S.S.A.A.T.T.B.B.) Psalm cl (Prayer Book version). No. 3 of Three Motets for unaccompanied chorus. 7 pp. 8vo. Oxford University Press. 1940.
- 279 'O Thou who camest from above.' (S.A.T.B.B.) Words by Charles Wesley. No. 4 from Second Series of Motets for unaccompanied chorus. 6 pp. 8vo. Oxford University Press. 1941.
- 280 'The Divine Image.' (S.A.T.B.) Words by Blake. No. 5 from Second Series of Motets for unaccompanied chorus. 8 pp. 8vo. Oxford University Press. 1941.

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- 281 'Holy Thursday.' (Double chorus.) Words by Blake. No. 6 from Second Series of Motets for unaccompanied chorus. 24 pp. 8vo. Oxford University Press. 1941.

Contains a prefatory note on the poem and the occasion it celebrates.

## *In manuscript*

- 282 'Hymn to the Night' ('I heard the trailing garments of the night'). Words by Longfellow. Part song, S.A.T.B., 1894.
- 283 Overture in C minor for full orchestra. 1895.
- 284 Variations for pianoforte on an original theme in E minor. 1895.
- 285 'Music, when soft voices die.' Song, words by Shelley. 1895.
- 286 'Adieu' ('Adieu! je crois qu'en cette vie'). Song, words by Alfred de Musset. 1896.
- 287 'Come away, come away, death.' Song, words by Shakespeare. 1896.
- 288 'There be none of Beauty's daughters.' Song, words by Byron. 1896.
- 289 'The Fugitive Ideal' ('As some most pure and noble face'). Song, words by William Watson. 1897.
- 290 'Love's secret' ('Never seek to tell thy love'). Song, words by Blake. 1897.
- 291 Serenade in F for small orchestra. 1897, revised 1899.
- 292 'Weep you no more, sad fountains.' Song, words anon. 1898.
- 293 'L'agonie' ('Kindly watcher by my bed.') Song, words translated by George du Maurier from the French of Sully Prudhomme. 1898.
- 294 'To Jane' ('The keen stars were twinkling'). Song, words by Shelley. 1898.
- 295 A work in one movement for string orchestra. 1898.
- 296 'Beatrice' ('Tanto gentil'). Song, words by Dante. 1900.
- 297 'I feed a flame within.' Song, words by Dryden. 1900.
- 298 'From the Arabic' ('My faint spirit'). Song, words by Shelley. 1900.
- 299 Serenade in G for small orchestra. 1900.
- 300 'Indian serenade' ('I arise from dreams of thee'). Song, words by Shelley. 1901.
- 301 Orchestral prelude, and setting for voices and orchestra of the first chorus (ll. 1-93, beginning: 'We strew these opiate flowers') from Shelley's *Hellas*. 1901.  
This composition and the dissertation on Alessandro Scarlatti (see no. 1) were awarded a Fellowship at King's College, Cambridge, in 1901.
- 302 'Good-night.' Song, words by Shelley. 1904.
- 303 Incidental music to a children's play, *The Christening of Rosalys*, by Netta Syrett. 1905.

#### EDITIONS OF WORKS BY OTHER COMPOSERS

- 304 Incidental music to a children's play, *Princess Fragoletta*, by Netta Syrett, 1906.
- 305 String quartet (one movement only). 1908.
- 306 'The Willow-tree Bough' ('My heart's at the war'). Song, words by Charles Scott-Moncrieff. 1918.
- 307 'The Three Cherry Trees' ('There were three cherry trees once'). Song, words by Walter de la Mare. 1918.
- 308 'Bluebells' ('Where the bluebells and the wind are'). Song, words by Walter de la Mare. 1918.
- 309 Fugue in two parts for pianoforte solo. 1940.

#### XV EDITIONS OF WORKS BY OTHER COMPOSERS

- 310 Henry Lawes: the music in *Comus*. Selected and arranged in vocal score from the original music by Lawes, with dances from contemporary MSS. and an introductory note. Pp. 64-80 of the Milton tercentenary number of *Christ's College Magazine*, vol. xxiii, no. 68. 8vo. Cambridge. Michaelmas Term, 1908.
- 311 Purcell: *The Indian Queen* and *The Tempest*. Full score with reduction for pianoforte. Purcell Society, vol. xix, xxxii, 187 pp. Fo. London: Novello & Co. 1912.
- 312 Pietro Reggio: 'Bathing in the River.' Song, words by Abraham Cowley, arranged and edited in vocal score, with a biographical note on Reggio. Pp. 232-7 of *The Book of Italy*, ed. Raffaello Piccoli, London, 1916. See no. 84.
- 313 Purcell: *The Fairy Queen*. Vocal score, edited by J. S. Shedlock, re-edited by Dent, with preface on the history and bibliography of the work. iii, 164 pp. 8vo. London: Novello & Co. 1920.
- 314 Purcell: *Dido and Aeneas*. Arranged and edited in vocal score, with preface on the history and bibliography of the work, and with German translation by Anton Mayer under the English text. iv, 87 pp. 8vo. Oxford University Press. 1925.

Various numbers for single voice, for chorus, and for orchestra were also issued separately.

- 315 Mozart: Requiem Mass. Arranged and edited in vocal score. 82 pp. 8vo. Oxford University Press. 1925. See no. 69.

Two editions were issued, one with the Latin text, the other with Dent's translation. Both editions have a prefatory note, pp. 3-5, on the history and interpretation of the Requiem.



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- 316 Purcell: 'Anacreon's defeat'. Song, arranged and edited in vocal score. 6 pp. 4to. Oxford University Press. 1928.
- 317 A similar edition with German translation by H. W. Draber was issued by the Oxford University Press, 1930.
- 318 Matthew Locke: 'Lord, let me know my end'. Verse anthem, transcribed from the MS. in the Fitzwilliam Museum by D. D. R. Pouncey, and edited in vocal score by Dent and C. B. Rootham. (Year Book Press series of anthems and church music.) 12 pp. 8vo. London: H. F. W. Deane & Sons. 1930.
- 319 Purcell: 'Let the dreadful engines'. Song from *Don Quixote*, words by Thomas d'Urfey, arranged and edited in vocal score, with prefatory note. 11 pp. 4to. Oxford University Press. 1932.
- 320 John Church: 'A divine hymn' ('O God for ever blest' from *Harmonia Sacra*). Arranged and edited for voice and pianoforte with prefatory note on the composer and how to sing the words. 12 pp. 4to. Oxford University Press. 1944.
- 321 Alessandro Scarlatti: *Christmas Cantata* ('Cantata pastorale per la natività di nostro signore Gesù Cristo'). Arranged and edited in vocal score, with English translation and the original Italian text by Cardinal Ottoboni. 14 pp. 8vo. Oxford University Press. 1945. See no. 78.
- 322 Matthew Locke and Christopher Gibbons: *Cupid and Death*. Full score with reduction for pianoforte and historical introduction. *Musica Britannica*, vol. II, xxii, 79 pp. Fo. London: Stainer and Bell, 1951.
- 323 Purcell: 'My beloved spake'. Anthem, arranged and edited in vocal score, with prefatory note. ii, 20 pp. 8vo. London: Novello & Co. 1952. The preface was reprinted in the programme of the Three Choirs Festival concert in Hereford Cathedral, 1952. See no. 264.
- 324 *The Beggar's Opera*. Arranged and edited in vocal score. xiv, 89 pp. 8vo. Oxford University Press. 1954. This arrangement of Pepusch's opera, in which the overture and all the sixty-nine airs are included, was made in 1940 at the request of Mr Tyrone Guthrie for the Sadler's Wells company, then without a home and on tour, but was first produced by the Clarion Singers at Birmingham in 1944. The preface contains historical and bibliographical notes on the play and the music, as well as practical suggestions for producers.
- 325 Purcell: 'Rejoice in the Lord'. The Bell Anthem, arranged and edited in vocal score, with prefatory note. 12 pp. 8vo. London: Novello & Co. 1956.

## In manuscript

Music from seventeenth-century composers and other sources arranged and edited for small orchestra as incidental music to Cambridge productions of:

- 326 Milton's *Comus*, 1908.



# EDITIONS OF WORKS BY OTHER COMPOSERS

- 327 Ben Jonson's *Epicaene*, 1909.
- 328 Shakespeare's *Richard II*, 1910.
- 329 Marlowe's *Faustus*, 1910; repeated later at Hamburg.
- 330 Beaumont and Fletcher's *Knight of the Burning Pestle*, 1911.
- 331 Shakespeare's *Taming of the Shrew*, 1913.
- 332 Goldoni's *The Servant of Two Masters*, 1928. The music was revised, rescored for string quartet and recorded for the Young Vic Company, 1949.
- 333 Denis Browne: 'To Gratiana dancing and singing'. Song, words by Richard Lovelace (Winthrop Rogers and Oxford University Press); the pianoforte accompaniment arranged for full orchestra for Henry J. Wood. 1918.  
Harpsichord part composed for Cambridge productions of:
- 334 Purcell's *Fairy Queen*, 1920.
- 335 Purcell's *King Arthur*, 1935.  
Harpsichord part composed for performance at Bedford College for Women of:
- 336 Monteverdi's *Il Ballo delle Ingrate*, 1945;  
and for performance at Exeter College, Oxford, of:
- 337 The Masque in Purcell's *Diocletian*. 1949.
- 338 Delius: *Appalachia* for full orchestra, arranged for reduced orchestra. 1940.
- 339 Delius: *Song of the High Hills* for full orchestra, arranged for reduced orchestra. 1941.
- 340 Beethoven: Sonata in F for violin and pianoforte, op. 24, arranged for small orchestra for the Ballets Joos. 1946.
- 341 Lanner: *Hofbaltänze* for orchestra, arranged for small orchestra for the Ballets Joos. 1946.
- 342 Purcell: *The Fairy Queen* nos. 6, 9, 10, 15, 16, 24, 43, 46, 51, 52 (Novello's edition) arranged and edited for performance at Covent Garden Theatre. 1946.
- 343 Orazio Vecchi: *L'Amfiparnasso*. Arranged and edited in vocal score. 1947.
- 344 J. S. Bach: Arias from the cantatas *Ich lasse dich nicht* and *Amore Traditore*, arranged and edited for voice and pianoforte. 1948.
- 345 Playford: Suite of dances from *The English Dancing Master*, arranged for string quartet, 1951.
- 346 Numerous arias and cantatas in MS. by Alessandro Scarlatti, arranged and edited for voice and pianoforte.
- 347 Numerous works mostly in MS. by old English and Italian composers, arranged and edited for performance by the B.B.C. and others.

## ADDENDUM

- 64a PARTHENOPE. Music by Handel, text by Stampiglia.





